



INSIDE:
BOOGIE DOWN
PRODUCTIONS
STUMP-PIXIES
LUXURIA

WaxTrax



NAME: A SPLIT SECOND
CODE: WAX-000
TITLE: SELF TITLED
FORMAT: MINI-LP AND CASSETTE
ORIGIN: BRUSSELS, BELGIUM
FUTURE: A NEW 12" SINGLE AND ALBUM THIS FALL
DETAILS: SIX OF THEIR RECENT 12" TRACKS ON THEIR FIRST DOMESTIC RELEASE



NAME: KMFOM
CODE: WAX-000
TITLE: DON'T BLOW YOUR TOP
FORMAT: 12" EP
ORIGIN: BERLIN, F.R.G.
FUTURE: SEPTEMBER ALBUM "DON'T BLOW YOUR TOP"
DETAILS: MIXED BY ADRIAN SHERWOOD



NAME: FRONT LINE ASSEMBLY
CODE: WAX-000
TITLE: "CONVICTION"
FORMAT: COMPACT DISC AND CASSETTE
ORIGIN: VANCOUVER B.C. CANADA
FUTURE: TBA
DETAILS: TRACKS CULLED FROM "CONVICTION" AND "DISORDER" PLUS THREE AFFILIATIONS: BILL LEER AKA WILHELM SCHROEDER (SKINNY PUPPY)



NAME: HULA
CODE: WAX-000
TITLE: "VCI"
FORMAT: 12" EP
ORIGIN: SHEFFIELD, ENGLAND
FUTURE: TBA
DETAILS: TWO NUMEROUS TO MENTION
AFFILIATIONS: THE BOO COMPANION, VARIOUS LABELS



NAME: POC
CODE: WAX-000
TITLE: "WE'VE FUN"
FORMAT: 12" EP
ORIGIN: BERLIN, F.R.G.
FUTURE: SEPTEMBER ALBUM "A POKE IN THE EYE (WITH A SHARP STICK)"
DETAILS: AKA NATHAN WATTS
AFFILIATIONS: EINSTURZEN NEUBAUTEN, PSYCHIC TV, KMFOM



NAME: JAZZ
CODE: WAX-000
TITLE: "THINKIN' W"
FORMAT: 12" SINGLE
ORIGIN: SHEFFIELD, ENGLAND
FUTURE: SEPTEMBER A 12" SINGLE "SERIOUS MONEY/BOILER ROOM" OCTOBER ALBUM "BIG DEAL"
DETAILS: WILL CALL COLLECT AT ANY TIME

NAME: REVOLTING COCKS
CODE: WAX-000
TITLE: "YOU COULD BE A BITCH"
FORMAT: DOUBLE ALBUM, COMPACT DISC, CASSETTE, VIDEO
ORIGIN: CHICAGO, EDINBURGH, BRUSSELS
FUTURE: TBA
DETAILS: NONE WE CAN MENTION
AFFILIATIONS: MINISTRY, FIVE TUBE, LUC VAN ACKER, ETC.

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UNANSWERABLE LUXURIA

The British periodical New
Musical Express once referred to Howard
Devoto as "The Most Important Person
Alive?" Devoto's musical roots can be
traced to 1975, when he and Peter
Shelley, inspired by the Sex Pistols,
formed the Buzzcocks in Manchester,
England. He then created Magazine in
1977, which split up in 1982 after
releasing four critically acclaimed albums.
Following a well-received solo album that
was released the following year, Devoto
spent nearly five years in hibernation.
Luxuria, featuring Devoto and
Liverpoolian guitarist Noko (pronounced
KNOCK-o), released *Unanswerable Lust*
in 1988. *WHPK's* Carl Falstrom was
afforded the opportunity to speak with
Devoto at Chicago's Cabaret Metro during
Luxuria's American tour supporting the
Fall.
CF: What have you been up to for the
past five years? You've been missed.
HD: It seems a lot longer to other people
than it does to me....It's taken Noko and I
over two years to get to where we are
today. The last time I was in the States
was at the end of '83 — that was the last
time I did any touring. In 1984, I did a little
bit of recording for a This Mortal Coil
album, a song called "Holocaust," an Alex
Chilton song. That's the only recorded
stuff I've done.
CF: How were you involved in that song?
HD: Well, Ivo, the head of 4AD Records
whose project This Mortal Coil is, gave me
a copy of the song by Big Star, and asked

me if I fancied doing a version of it, which
I did. Then he just called me up one day
and invited me down to the studio, where
there was a piano track already put down,
and I sang over this piano track. Later on
he added some strings to it....I never met
anybody else that played on it. It took
about three hours, in all. So that's three
hours of 1984 taken care of
(laughs)....Some of the other time, I spent
basically looking for a collaborator, being
a little dissatisfied with my solo album,
and not wanting to be in a full-time band
again.
CF: It was a matter of tearing it all down
and starting over again?
HD: That's what I seem to do best, you
see....I've gone through the Buzzcocks,
I've gone through Magazine, I've gone
through a solo career, so, yeah....I'm also
good at stopping doing things....I just get
better and better at it.
CF: Who are the members of your touring
band?
HD: Noko's playing guitar. We have a
second guitar player called Frog, who's
played with Julian Cope....James Gardner
on keyboards — he's the only one of the
band apart from me and Noko that
actually played on the album....Mark
Rowlett on drums, and Karl Leiker on
bass.
CF: So this was sort of the same thing
that you did with Magazine, then...take
relatively unknown players and make a

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SONS OF MOTHERFUCKERS

The Pixies were hailed as "the best band in the world" the night they played in New York City. It wasn't the first time they'd received such great reviews: their second album, *Surfer Rosa* (4AD/Rough Trade), drew critical acclaim even before it was released and their first album, *Come on Pilgrim* (4AD/Thirsty Ear), ranked as a top 5 album of 1987 at WHPK. Recently, WHPK's *Mae Lum* and *Steve Goff* spoke to Black Francis and Mrs. John Murphy about sex, regret, Big Black, and Eastern Europe (not necessarily in that order) as they prepared to rock Chicago with their unique brand of rock-and-roll.

ML: The Pixies are only the second American band to sign with 4AD, the first being the *Throwing Muses*, also from Boston. Some Bostonians dissed the *Throwing Muses* when they signed with 4AD. Did you get any of that reception?

BF: I know, isn't that stupid? That's so regionalistic. I hate that shit. No, we didn't get any of that. It bugs me that musicians get that kind of treatment, because they're just signing to a friggin' record label. It's like hating somebody because they're playing for the wrong football team.

ML: Well, 4AD stuff does have a certain sound. How did the Pixies ever get onto the label?

BF: Yeah, but they have other records too. They have all that Birthday Party stuff. That certainly doesn't sound very 4AD.

JM: We don't know why they signed us either.

ML: I especially like your first album because the songs are so well-crafted; they have that urgent edge, slightly off-center craziness that is unique to your style.

JM: Most Americans like the first album better. But in Europe they like the second one.

ML: I would think that Americans would like the second one better being that they associate the name Steve Albini (producer of *Surfer Rosa*) with hard guitar rock.

BF: He's like God over there.

JM: He's more like a cult hero here, than just an opinionated rock-and-roll kind of bastard.

SG: How do you think Albini changed your sound?

ML: *Surfer Rosa* doesn't even sound like anything Big Black does.

JM: True, but the guitars are louder. I read an interview where somebody asked Steve Albini, what was it like to work with the Pixies? How did you get that sound? And he said — I remember him saying this — I just gave them Marshall stacks and



told the guys to act like they were in a heavy metal band.

BF: He really knows his stuff. He's a good engineer. He doesn't like vocals, he likes guitars.

SG: I heard that he decided with Big Black that he didn't need anybody to hear the lyrics anymore, so he didn't concentrate on them.

BF: I prefer the Big Black stuff I've been hearing because they're funny. The lyrics go with his personality. That makes them lovable as opposed to just this aggressive noise.

JM: Big Black lovable.

BF: Yeah, they are very lovable. They're cute almost. You know how he's spewing on about blood and guts and everything. He's cute. "Hang me Joe, hang me Joe" and "Kill the dog!" Oh yeah, "Scam apartment!" (laughs) It's great, it's really good. I guess ever since I met the guy and have had a few conversations with him, it's like I can see him everytime I hear a Big Black song. And I never listened to Big Black before.

ML (to Black Francis): You admitted in an interview that your lyrics are babble.

JM: I have a problem with that. He tends to say that the songs are gibberish and don't mean anything, but you know, I think when David Byrne did an album full of vocal noises, okay, that's gibberish. Or some of the T. Rex...

ML: Okay, then let's not call it gibberish. But you (Black Francis) do yell out certain words — and I think, why did he do that?

JM: Okay. Some people think that they really absolutely don't make any sense at all. And they do tell a story. Whether it means something to them or not doesn't make it gibberish. Or don't say it's gibberish anymore (to Black Francis).

BF: Okay ... (in response to Little

Richard's "Tutti Frutti" playing in the background in the club) That Fats Domino song — "I got a whole lot of (clap,clap) for you, I got a whole lot of (clap, clap) for you" — it's the most sexual song.

ML: I don't see it, Charles.

BF: No, no, 'cause he leaves out [something]. He starts off saying, "I got a whole lot of (smack) for you, I got a whole lot of (smack) for you," and then they do some other thing for the second verse. And in the third verse, instead of saying "fuck" — it sounds like it's going to be the next word — he goes "clap, clap". You know what I mean? It's so funny.

JM: It's really dirty.

BF: Yeah, it really is, but it doesn't come off dirty. It's sort of like an old lady ragtime song.

SG: How do you write your songs that someone might think it's gibberish? Do you write the music first and then the lyrics, or does it all just come together?

BF: Music first, then lyrics. Lyrics at the last possible minute. I don't even write down the words in a notebook or anything.

SG: Do you improvise the lyrics at every show?

BF: We don't improvise very much at all. It's like, that's the way we do the song.

JM: Actually, in England, someone from *Melody Maker* (British music weekly), who saw us when we were playing in New York, said that one of the drawbacks of our live shows is that we sound so much like the album.

ML: Isn't it part of your reputation that you record an album in a matter of two weeks and you don't like to do numerous takes?

JM: I don't know how to jam on this [bass]. I know what part I play...

BF: Exactly. I know all the chords. I

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MOTHERFUCKERS

CONTINUED FROM PAGE 5

know how to turn them into majors and how to turn them into minors — seventh, too, yes. And a minor seventh. But that's all I know how to do.

SG: You don't want to be a guitar hero?

BF: No, I want to be a singer hero.

SG: What happened to the other ten songs you sent to Ivo? (when the Pixies sent a demo to 4AD, only two songs were selected for inclusion in *Come On Pilgrim*)

JM: A couple of them were re-recorded on the second album: "Break My Body", "Broken Face", "I'm Amazed", and "Oh My Golly".

ML: Why did you redo "Vamos" for the second record?

JM: I think he wanted bigger guitars on it, so we did it.

ML: The vocals also come out more clearly too.

JM: Yeah, better recorded ...

BF: And more time.

ML: Where do you get your Spanish influence?

BF: I went to the University of Puerto Rico for six months. I grew up in LA, and that has a little bit to do with it.

ML: And you thought you'd show off.

BF: Exactly. I wear it like a badge. You're right, you're absolutely right. It's one of those few adventurous, exciting things I went off and did, and I'm still young enough to be very impressed with what I did. I felt good about myself for doing it, and I miss it. I want more of it.

JM: I have a question for you, Charles. What other things would you like to do that you would be impressed with?

ML: I sort of asked him that.

BF: I don't know. There are just things that you want to do in your life. Everyone wants to do things, right? No one wants

to go through their whole life and then — I know my father's always wanted to live in the South Pacific. He lived in Hawaii, but he always really wanted to go to the South Pacific. He never went. I don't know if he regrets it, but I think he might. You know what I regret? I regret that instead of starting this band, I was supposed to go to New Zealand to watch Halley's Comet go by. But instead I went to Boston and started this band, so it was my choice — either go see Halley's Comet ...

ML: Which only comes around once every 200 years?

BF: No, actually, it's like 85 or something like that. I don't know, 75 or 85. Whatever it is, I'll probably be dead the next time it comes around. So I missed it. I took some basic astronomy and I think it's sort of interesting and I read *Omni* (laughs).

SG: You're cultured.

BF: Yeah, and so at the time, it was vaguely romantic or wistful to think that I could go all the way to New Zealand just to do some more travelling and get to see Halley's Comet. It was the choice I had at the time. It was Halley's Comet or be a rock musician.

JM: Oh my god, I'm sorry.

BF: Sure, 'cause I'd been thinking about guitars and rock music a lot longer in my life than I had about astronomy. Basic astronomy, *Omni* - style astronomy.

SG: What other music do you think is an influence for you?

BF: A lot of classic rock, like the Beatles, Led Zeppelin, Rolling Stones, and all that stuff. Iggy Pop. The Damned, I think, is one of the best bands in the world. I like a lot of folk music, like Peter, Paul and Mary and so on.

ML: How do you see the state of today's

American rock music?

BF: We have no connection to any rock, mainstream or underground. We like records. We like mainstream records, we like hip underground records, whatever. It isn't a deliberate thing; it's just the sort of people we are. We're not really rock-and-roll people. We don't have time to chronicle rock history in our collections.

JM: We haven't bought Patsy Cline lately, have we? And money — it cost so much money to buy all the independent albums out nowadays. Who can afford to?

ML: How did you come to be called Black Francis?

BF: Oh, my father was going to name his next child, girl or boy, Black Francis, because it was such a cool name. No — I am Charles. There's no reason why I am Black Francis other than to say I have a pen name, a record name or something.

ML: And Kim, why are you called Mrs. John Murphy?

BF: I presume you are married to a man named John Murphy.

JM: Right. You know how your mother or your grandmother might sign their checks

"Mrs. _____" — what's your dad's name?

ML: William Lum.

JM: "Mrs. William Lum" instead of Ginger Lum or something like that.

ML: Of course my mother's name is not Ginger Lum, but I know, I hate it when women use their husband's name like that.

JM: Isn't that silly? It's so ridiculous, so it's like, "Yeah, I'm like that too."

ML: Do people get the joke?

JM: I don't know. Did you? A woman so independent and rocking as yourself wouldn't use that name unless she meant it as a joke. That's good.

JM: I guess when people know I'm really married, then they get it.

ML: Who is the woman on the cover of *Surfer Rosa*?

BF: Isabella.

ML: You know her?

BF: No, we didn't meet her. We were supposed to meet her but we didn't get to meet her. She's a Portuguese dancer.

ML: Everyone at WHPK was very impressed with her bare breasts.

BF: Yeah, they were taped, I heard. Sort of disappointing. If you look at the photo on the back, you can see her cleavage seems to hang lower than what is suggested on the front.

SG: Is she the sister of the guy with the hairy back (the model on the cover of *Come On Pilgrim*)?

BF: No, no.

JM: He's a real guy; that's real hair, did you know that? He's a friend of the photographer, Simon something [Larbaestler]. When he was sitting down, they tried to wet down his hair to see what that would look like. They decided to dry

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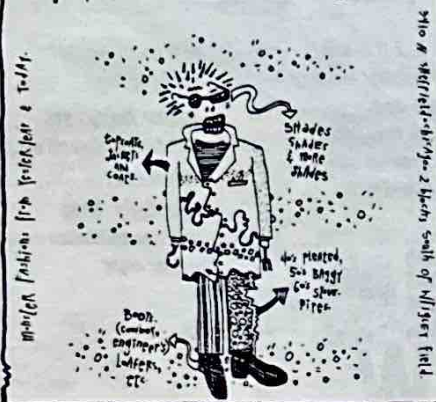
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Four loopy lads who call themselves Stump have bounced their way into the hearts of those who like their music unique. Their "rubber band" sound, instantly recognizable, has enabled them to rise from the stable of British label magnate Ron Johnson and tower atop the British indie charts. Their new LP *A Fierce Pancake*, released on Chrysalis in the United States, has made Stump internationally appreciated. *WHPK's* Steve Goff and Rick Wojcik spoke to vocalist Mick Lynch and drummer Rob McKeahey during their promotional tour of the US.

WHPK: You guys are in America right now on a special promotional tour.

RM: Two weeks of bullshit. It's been good.

WHPK: It seems like you're receiving a tremendous amount of support from Chrysalis.

RM: We are. They're behind us fully.

WHPK: How does that feel? Is it somewhat of a shock to you? Is it hard to make the jump from...

RM: Yeah, it's basically the same thing except you've got all these people running around doing things so everyone will go out and buy the album and see us live.

ML: Basically, like in London, we are actually signed to Ensign, which is like a subsidiary of Chrysalis, so back there it's a bit more low key.

RM: Smaller, two guys

ML: It's like family in that sense.

WHPK: Like the way Blue Guitar was with the Shop Assistants.

RM: Yeah. We could've stayed indie and pretended to be still indie, like the Pogues are on Pogue Mahone, and they're with Stiff which is ZTT, but what's the point? You've got to come clean.

ML: And the thing is, we didn't want to sign to a *major* major because, well, they probably wouldn't have us; I would imagine they'd try to exert a lot more influence on us, to bland us out.

RM: On music, I mean, Ensign encouraged us to be just the way we are.

WHPK: So they're offering free rein, creatively.

RM: Oh yeah, totally, everything.

WHPK: The way Stump is assaulting American audiences with just everything they've been doing over here is really wonderful, because you couldn't even buy "Quirk Out" in this country in most places.

RM: We put it out ourselves, and we signed a management deal so there was somebody very clever behind it. It stayed in the indie charts for six months and we got the TV and stuff.

ML: The thing about the indie charts in England, though, is that it's on a very small scale. I mean, we only sold 15,000 of "Quirk Out" and that was enough to get us #2 and six months on the charts.

RM: It was the twelfth largest

independent album of the year, and when you looked above that it was a couple of Smiths albums, New Order, Elvis Costello, the Pogues — not indie at all. It was probably in the top three or four indie album sellers in real terms, like 15-20,000 — that's all it takes.

WHPK: Actually, that's probably one of the things that's a lot better about getting a start in the UK, because you don't have anything like that here — you have college, but even so...

say a song like "Grab Hands" with the funky bass line. How do you think you relate? I think you're one of the funkier white bands around.

RM: Well, the thing is, my drumming is coming completely from funk. I played in funk bands and soul bands and reggae and things like that. So songs like "Living It Down" — that drumbeat — you could stick that in with something more conventional and "Grab Hands" as you said.

STUMP-O-RAMA



ML: The trouble with England is that you don't have any radio. You just basically have Radio 1 and local stations, and within that it's just John Peel three nights a week, two hours a night, and that's the only airplay that bands like us can get. Whereas over here — it's like a totally different situation, which was a surprise to us, but it's a good idea.

WHPK: What about the resurgence of pirate radio? I've heard that it has been mostly black-oriented.

ML: Yeah — hip-hop, soul, reggae — there isn't much of what I guess you would call white independent music. You just have Rick Astley twenty-four hours a day.

WHPK: In some contexts, I think your stuff can fit very well with black music —

ML: I think as well because we're not a rock band ...

RM: ... playing rock music ...

ML: The influences are from ... well, we don't have any influences — direct influences — but as Rob was saying, there's a bit of funk in the drumming and basically it's taken from all types of music, not just one little narrow band where most bands band together.

WHPK: I really think it's amazing — I remember when I first bought "Quirk Out" — I had heard about Stump and I looked at the back of the record and it said "guitars, bass, drums," and I thought "oh, great, another Brit indie guitar-bass-drums band," but the way that you really

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SA HISTORY OF

Since their first single on B-Boy Records, Boogie Down Productions has commanded the respect of both the old school and the new school of rap. After the death of D.J. Scott La Rock, Blastmaster KRS One brought the group to the next stage of BDPism with their recent Jive LP "By All Means Necessary." Recently, **WHPK's** supreme team — **J. P. Chill**, **K-III**, and **Chilly Q** — got busy with KRS One. In five seconds, the teacher will begin to speak....

BDP(ISM)

KRS One: I had left home when I was 13-1/2 for the main purpose of making music. Then it was a dream more than a goal. It was, I'm 13, I heard "Rapper's Delight". I wanted to make rap music or pop music; those were my two things. I was running the streets for about three

years from thirteen to sixteen. I had went to a group home and that was like a change from street life to Brady Bunch life. Three squares, eight kids to a house, you know, that type of thing. Well, I got kicked out of there on my eighteenth birthday.

So, back on the streets now, wandering around, I bumped into a place in Manhattan called the Bowery; it's a famous, famous spot for bums, nothing but bums. The wine, the bottles are everywhere, they're everywhere. They

even made a show, The Bowery Boys. I had wound up there. There was a place called Franklin Men's Shelter that just opened up so I had went there seeking refuge, as they say in the newspapers. I was there for like two weeks.

Within this time of leaving the group home to Franklin Men's Shelter, I had met ICU. He's not my blood brother, but he's close, he's been down from day one, so he's like my brother. So I had met him out on the street also; we started running around together trying to survive,

okay. I met Just-Ice in a place called Under 21, and he was running with a crazy posse of people. We had went there because it was something new, it was called Covenant House, Under 21. We kept getting kicked out of the New York State shelters because there's a law saying that if you're under 21 you have to go to Under 21 Covenant House, you're a minor, a kid, whatever. If you're over 21 then you're a legal bum, you're allowed to be here.

Q: ... You're not hopeless yet...

KRS: So what had happened was we had managed to fight the system and we stayed inside Franklin Men's Shelter because I felt as though you could do more for yourself in a men's shelter than in Under 21. You really have to be there to know what that means. There's a lot of politics, a lot of people it seems like they want to keep you there. I know that's not their main choice, but the way they do things is like they just want to keep you there for some strange reason.

I'm at Franklin now, okay, it's me, Just-Ice, and ICU. We're hanging out, and so on. Me and ICU adapted very well, we got to the place, flew a few heads, everything was straight, you know it was cool. Just-Ice had problems with the homos in there. He was, "Yo, why you lookin' at me ...". He starts swinging. So every day he gets kicked out, it was like back and forth — kicked out, come back in, out and he stayed out.

We never saw him again until I did this record called "Success is the Word". I was coming into Fresh Records, Sleeping Bag. He was delivering boxes of his new record. I looked at him and I said, "Yo, what are you doing here?" And he's like, "Yo, what's up ... I got a new record out, 'Latoya', check it out." And I listened to it and I dissed him. I said, "Yo, that sounds just like Doug E. Fresh, man, you're buggin'." Next thing I heard it was on rotation. It was out. He was out.

After three months in Franklin, Scott came there as the new social worker. We had drove the old social worker crazy. He broke down; one day there was a riot in the place and he witnessed one of guys in there get stabbed up, killed right there on the spot in a riot over food — chicken, to be exact.

Q: Is that why you don't eat meat anymore?

KRS: That's another story, but anyway ... He had quit and Scott was the new guy coming in, flair leg pants, butterfly collar. They had this sweeping program going through all the shelters saying "If you're in a New York State shelter, you have to apply for welfare." Now I'm not with this concept whatsoever. I'll do anything, anything down to Burger King, you know, 'cause there's always something to do, especially in New York.

Q: What about illegal business?

KRS: Well, that was ICU's part of the

turf. He refused to do both, you know what I mean. Well, I was supposed to see Scott for two tokens and I met him and he pulled out my life. He said, "Hey, man, you're too young to be here." And I said, "What, are you going to throw me out now?" So he said, "No, I ain't with all that." We just started talking and I finally realized that I was the youngest guy in the shelter and he was the youngest social worker out of their staff, so we sort of hooked up. Just so happens he was a club DJ on Friday and Saturday.

Q: At what club?

KRS: Broadway International at 145th and Broadway in Manhattan. So he invited me down. Mind you, I have never been to a club before, I couldn't afford it, basically. So he invited me down to this club, Broadway International. It was hot then, it was a real big club. I went in and it was like from day to night. I see Scott in the Adidas, the gold, everybody's screaming "Scott La Rock." It was like

total change. People are dancing, carrying on and I hear hip-hop, everything's cool and I said, "Okay, good, this is cool, man, you know, great." getting in free every weekend, you know, because I know the DJ. No one knew where I knew him from, they just knew I knew the DJ.

That's where the whole club thing started, Broadway International. I saw a couple of MCs get up there. And I always felt as though I could do better but I always wasn't the type to jump up and say "Yo, I'll take you out." I was real quiet and I would just say "Well damn, that's kind of fresh but I really think I could get to the point."

K: How did he get hooked up with this shelter thing anyway when he was already making it as a DJ?

KRS: He got fed up with deejaying because he was only making \$20 a day, a night. Like he'd spin all night. I mean, he would slam the party. And at the end of

the night, maybe 7 or 8 in the morning, everything would mellow out, and the club owner'd give him \$20, \$25. But this is what he wanted to do, spin records, so the money didn't really matter. After he got fed up with this nonsense of getting paid \$25 a week to spin records all night, that's when he went to actually go get a job as a social worker. Now he had a college degree also, four years' business management. And his mother didn't like rap music whatsoever, you know, church-going woman. She was in the police department. His father was in HRA Housing. I mean, these are like state people, you know. So it was like, "Mom, this is what I want to do" and "No! You've got a four-year college degree, I paid for that." So he moved out of there and had to do something quick, so he became a social worker.

He met me there, we hooked up and it just so happened that he asked me one day, did I have any rhymes. And I never really was rhyming, I used to write poetry a lot. My thing was media art. I had went to college when I was in the group home but only for two years because on my eighteenth birthday I got thrown out. So that, books and term papers, all that was out of there. So Scott was trying to encourage me go back to college, 'til finally he said, "Fuck it, let's just make a record and say that's it." He was the only one with some sort of income as far as records are concerned. So we recorded this record called "Advance". At the time Scott and Ced and Kool Keith and Mo and all them, they all thought it was the freshest thing they ever heard — "Wow, political rhymes, man. OK, make a demo, try to sell it to a company." Here's where you get hit with the shit.

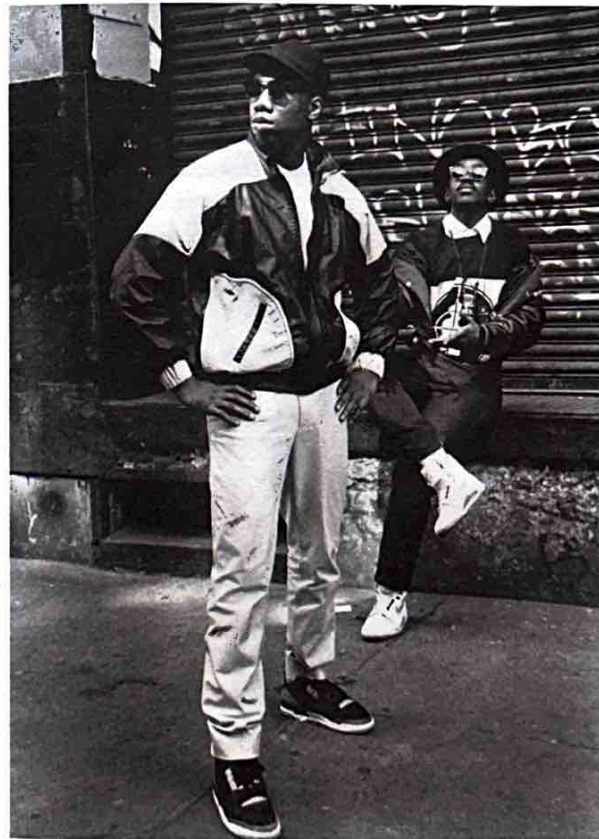
Q: Welcome to the real world.

KRS: Welcome to reality. We took this thing everywhere, every place we could possibly find and nobody wanted to hear it. So we went into a 24-track studio and recorded "Elementary" and "Criminal Minded", and we started to shop that, but nobody could hear it. Everybody said "you've got to sound like LL Cool J" when we were shopping it. LL was the hit man, he was it. New York was sold. Def Jam ruled. That was it. Any label, you name the label, if it was out then, two or three years ago, we took it there.

K: Zakia?

KRS: Zakia. We took it there. Actually we signed with Zakia and the guy we signed with went to jail for trying to embezzle \$10,000 to Jamaica. So that deal was out. So what had happened was we got this call from Kenny Beck. And Kenny Beck said, "Well, I got this track and I need some rappers. You don't get no money, you just put your voice on wax. So we went, we recorded this record, "Success is the Word." When we had

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STUMP

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stretch the use of very basic instruments

RM: It's really strange because I've had a lot of people think it's a drum kit but they think I'm playing all these different percussion instruments overdubbed on it and it's just the drums. I'm just playing the drums. And the way the guitars work when you listen to it all, people think there's loads of stuff, but it could be Cream. Just the basic three — guitar, bass and drums — with a different approach.

WHPK: How did you arrive at that? Were you all the sort of people that wanted to stretch the instruments, or did you start out in a more conventional manner?

RM: Well, we were all pissed off with the music thing, but there was no "we're going to be weird." It wasn't like that. It's just the way we all play.

ML: And, as well, it's four kind of equal contributions, whereas most bands they have like one or two people who write the music and then tell the bass player and the drummer what to do. And I think that's why Rob and Kev both played the way they did because they were fed up with

auditioning for bands who wanted them to be brainless morons in the background.

RM: So now we're brainless morons in the foreground.

ML: We've pooled our IQs and finally came up with about 127.

WHPK: I've always thought of you as a Talking Heads hanging upside down on a rubber band. You have this endearing quality — as I think a lot of the other Ron Johnson bands do — which I think is your sense of humor, that draws people into a type of music which might scare them away otherwise.

ML: The humor is used as a vehicle in making the music more accessible because if you were just to listen to the music on its own with maybe straight lyrics, you would kind of just go, "What's that?" But with a little humor in it, it draws the people into it and it allows them to listen and, after two or three listens, you can begin to understand the music and appreciate it.

RM: That's good because the record label is looking at us as a three to four album down-the-line band, which is a really good attitude so it's not like "sell a million copies of this album or else." If it stops now, fine. Then it will be the next album that will build which is really good because you're not under all the pressure to come up with hit singles and stuff, but "Charlton Heston" is being released as a single, a 7" remix and a 12" dance mix, a

10-minute hip-hop thing.

ML: Well, we got a team in called the Irresistible Force who did the dance remix of it.

RM: In glorious Stump-o-rama.

WHPK: So do you think you'll see this song ending up in the dance clubs?

RM: If "Charlton Heston" is done right and marketed properly, it could do well because so far everyone seems to love it. A hit single would be handy in terms of profile. Then everyone would know who we are, whereas now, not everyone knows who we are. It's just a minor cult thing. So we'll see.

WHPK: Do you ever fear the problem that seems to happen with people like, say, Shop Assistants, Weather Prophets or Fuzzbox that enjoyed this enormous success and then maybe aren't able to live up to something the label expects of them?

RM: Yeah, I feel sorry for bands like that because they get foisted on the public, they aren't ready, they haven't done their apprenticeship, and then the record company go, "Aw shit, yeah, we're fed up with them now," and that's it, they're all unemployed again and let loose on the streets.

ML: Like Rob was saying, if you do get that instant success, well then, you immediately start touring and the

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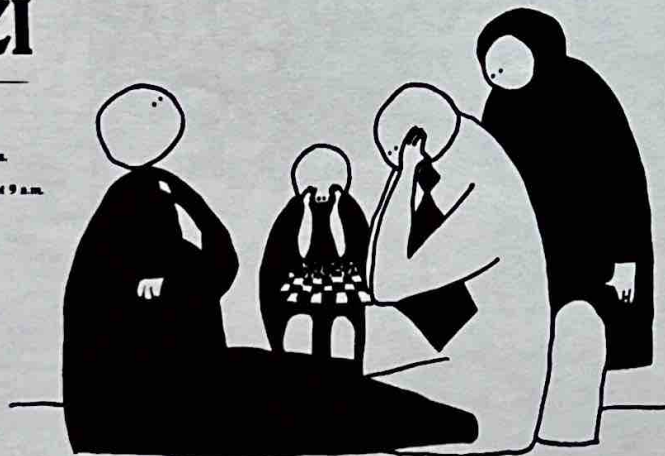
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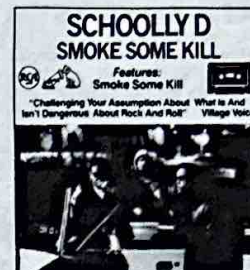


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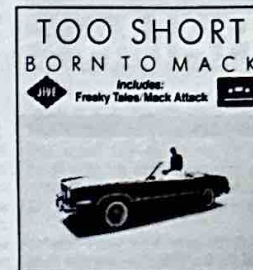
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STUMP -O- RAMA

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pressure is on to go out there and invariably you don't have the time to sit back and develop your sound or develop what you're doing. We're basically old hands.

RM: Yeah, it's been 3-1/2 years now for me. "Mud on the Colon" — the first Peel session, the Strange Fruit thing — was in January '86. God, what a session that was, I was pissed out of my head. I still have a lot of affection for "Mud on the Colon" actually as a record. It's got a sort of energy that, like "A Fierce Pancake", is quite sophisticated. I think it's got production problems here and there but like "Mud on the Colon", was done overnight, £50 or something like that. But you can feel it.

WHPK: I think that's why I like "Mud on the Colon" so much, because it does grab you with the production which may be low-key...

ML: Well, the thing was, it was just before Christmas and it was bloody freezing. We all wanted to get home as fast as possible.

WHPK: What about "Buffalo"? Was that on the UK version of the LP?

RM: That was on "Quirk Out". You don't have one track that's on "Eager Bearer" [the UK LP]. Have you heard it?

WHPK: No, I wanted to buy the import because I knew that would happen.

RM: Yeah, they thought to put "Buffalo" on it because it's catchy and it's our song and stuff like that and because Americans hadn't heard it. So you got "Buffalo" instead. "Eager Bearer" is a Tom Waits-ish kind of thing.

ML: Tom Waits moons Stump.

RM: Sort of cut up — you'll hear it. It's a good track, "Eager Bearer". We've gotten to the stage now where we're done with the album and we just want to tour. We want to start our next thing off. The next one is going to be bizarre because we don't know what we're going to do, but it's going to be more acoustic stuff. It's like some more fast aggressive songs, I think. I think "A Fierce Pancake" is a good record; it's a quality album, but it's slow to middle-paced songs, apart from like "Boggy Home" or something. But there's a bottomless pit of creative energy in this band, and I don't see any problems there.

WHPK: Do you feel, now that you're financially more able to take advantage of it, any drive to explore new sampling technology?

RM: Kevin, our bass player, explored it. He hasn't come out of the other end yet so we don't know what he's going to look like.

ML: He's at home at the moment, busily hunched over his computer.

RM: He's got a computer, and samples; he's surrounded by all this gear. Something like the title track, "A Fierce Pancake", is a lot of his samples with my drumming. He still hasn't mastered it, but he's using it well. He's not using the samples as a reference point but just coloring it. And, of course, we keep an eye on him as well. We just don't let him do whatever he wants. But I think samples can be used well, but I've got reservations about them as well.

WHPK: In some ways, you were talking earlier about your pride in the fact that the sounds you were making were coming from the basic instruments.

RM: Yeah, I think people get a lot of pleasure when they come and see us and they actually see us playing the song as it is on the record, and they go, "Shit, they're actually playing it as it is on the record." I've had people come up to the monitor man going, "Are there drum samples in there or is he doing that?" When he found out that I was, he went off happy — he was a drummer, and he was just checking me out. It's not as polished as the album, the live thing, but what you lose in guitar overdubs and things, you gain in visuals and energy and so on. We want to come over here and play because it qualifies the band if you see us live, and I hope you do when we come to Chicago, then you understand, it'll fit in perfectly.

ML: As well, I'm very dogmatic. I don't want us to do anything on an album that we can't do live. Therefore, the samples have to be kept well under control. And Rob can't do two drum clicks at the same time like a drum machine obviously, so that kind of negates a lot of sample work.

WHPK: It's interesting though that you have an aversion to synthesized sound.

ML: The way I like Kev using the samples is like in "Charlton Heston" where the backing track — like the frogs and the gnomes — is basically ... well, it's not like taking a bit of James Brown horn section and putting it in as a horn section. It's basically dropping light bulbs and slamming doors and getting comedy records. He cuts up little bits and makes actual music out of it. It's a very unique way of working. I would be quite happy if he keeps on doing that, but, as for using samples or synthesizers, just to emulate a different sound because you can't afford to get a brass section, that's crap.

RM: On something like "Alcohol", that middle section — that was intentionally a George Martin/Beatles thing, sort of like a

Magical Mystery Tour, all the horns going off and the backwards guitar. I think that's really beautiful. That section works, everything comes down and you've got all the samples coming in. There was talk with us of a fifth person who could play two or three things, like years ago. But we thought, no, we couldn't deal with getting someone else who'd fit in. It's a very delicate chemistry, the way the four of us work. With a sampler, it's almost like having a fifth person that you can just draw on. "Eager Bearer" has got marimba on it and stuff like that.

WHPK: It seems like it owes more to Varese and Musique Concret than like synth pop.

RM: Kevin is very influenced by Varese, Bartok and Stravinsky. He's been giving me classical records. He's been sampling ovilean pipes like on "A Fierce Pancake". So, it's great — there's a good internal cross pollination in the band. We all give each other ideas and things. If it was left just to me, it'd be a crappy album, so it's grand that I've got the other three ...

ML: ... to wipe up after.

WHPK: How would you describe your sound, because it seems like whenever I read a review of Stump or some sort of press thing, they're just struggling for adjectives — Beefheartian, Burroughsian. How would you define yourself?

RM: I don't know, I think it's just like Stump music. I think it's not directly derivative of anything....I mean, I love Beefheart, but Mick doesn't particularly. Kevin, the bass player, loves Beefheart, but Chris, the guitarist, doesn't.

WHPK: Well, speaking of labels and generalizations, do you feel any sort of unity with a lot of other Ron Johnson bands?

RM: Well, the thing is, there were like the MacKenzie's, Big Flame, A Witness, The Ex. To me, all of those bands are like angular, jangling, very quick, Beefheartian guitar which is really fast, and it's going in a straight line. I think Stump music is far wider, more melodic, more diverse.

ML: Most of the Ron Johnson bands have broken up. Ron Johnson should be broken up. We played a few times with Big Flame and after five minutes, you're going, when is it going to stop?

RM: I mean, Big Flame, and as people as well, were just very negative.

WHPK: It's an assault.

ML: They were doing things that we couldn't do. To me, that's not music I could listen to; maybe once, but I couldn't put it on the turntable every morning when I get out of bed.

WHPK: It doesn't have that Stumpian sense of humor.

RM: Yeah, I think that's important. I think humor is very important in life to get through it. Because life's shit.

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BDP(ISM)

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finished the final mix, it was 12:41. That was the group. Producer's idea. Finally it went to Sleeping Bag. When I'm there, I met Just-Ice again: "Yo, what's up." "Latoya." Latoya's wack justice. You're buggin'. Came back it was a smash hit. "Success" came out, flopped in America, boomed in England. We still never got any money from it. Actually, out of that record, I got \$150 and a pair of Nikes.

Q: Welcome to show biz.

KRS: The record died, it's dead. We had "Criminal Minded" and "Elementary". And one other song. This song called "Essays on BDPism". It hasn't even come out yet. We keep trying to put it out but we just keep knocking it off. We took it to Sleeping Bag. They said, "Well, hey man, you stuff sounds really good but you've got to let Mantronix produce it or it'll never come out in a million years. I said, "No, you're slippin', we aren't like that, you're buggin'." So, dragging our feet through Chartbeat and we saw this thing called Rock Candy Records and Filmworks. At this time I had left the shelter. Me and ICU

had got an apartment in a project. And this Rock Candy happened to be three blocks away from our project apartment. We said, "Isn't this a coincidence, we went all over the world, lookin' for a deal and there's a company right there, right across the Boulevard." So we went over there. We played "em "Criminal Minded" and "Elementary". The guy, Bill Camara, better known on the label as Chill Bill from Do or Die.

J: Was he the pillow manufacturer?

KRS: Yeah. So he listens to it, he says, "Well, hey man, this is great stuff." Jack Allen, who actually holds the dollars and the last final word, said it sucks. He hates rap music. He can't deal with this, but his company is dying. So Jack said, "OK, we're not going to put that garbage out on my label. What we'll do is set you up with your own label so if it flops, you take the blame." We said, "Bet, we're with that 'cause we knew it wasn't floppin'." We were the only ones with faith in ourselves.

K: "Elementary" and "Criminal Minded" as the way it came out?

KRS: The exact master that's on the album is the master that we were shopping.

K: It could have come out just that way when 12:41 came out and saved us two years?

KRS: Exactly. Here's where the change of records came in. We had said, it's not time for us to come out with "Criminal

Minded" because me and Scott had said, we're trying to capture the hardcore audience, and at the same time steer them to a different type of hip-hop music. But we didn't reign nothing at that time. LL was in, Def Jam was in, period. So if I came out saying anything like "Stop the violence", then it would have been muffled down.

So Marly Marl did me a good favor. He went in the studio and recorded "The Bridge". It was bad enough that in the clubs, the scene was "Go Brooklyn." Bronx was there but they never had nothing to say. There were always bouts about Bronx and Brooklyn. Queens was always quiet and soft. Queens is the softest part you can ever think about New York. MC Shan came out with "The Bridge". The first thing he said was, "The monument for hip-hop is right in your face, sit and listen for a while to the name of the place. The Bridge." I said no, you're buggin'. So we stopped our production of putting out "Criminal Minded" and "Elementary" and we said, "Wait, let's get him first." Hip-hop didn't start in Queens Bridge, the monument is not in Queens Bridge, it's in the South Bronx. Thus giving life to the Bronx, thus taking out another radio station, thus putting Red Alert back on the map on WRKS and WRKS behind us.

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K: And making you the only acceptable "New School" artist. You gave all the old people something to like.

KRS: MC Shan did me another favor; he answered "South Bronx" with "Kill that Noise". Then all of New York was waiting for the answer. We went into the studio

SONS

CONTINUED FROM PAGE 6

it and brush it a certain way, and that would be fine.

ML: And you wrote the song "Caribou" about him.

JM: No. Why, is that funny?

SG: They wrote "Nimrod's Son" about him.

ML: I like the line, "you are the son of a motherfucker".

BF: That's the only one my mother can't deal with. She hates that motherfucker stuff.

SG: You should have just clapped: "You are the son of a — clap, clap."

ML: How do you think to incorporate the sexuality that's so prevalent in your songs?

BF: It's a real easy topic. It's a rock-

and-roll topic. Certainly it's not very original.

ML: What about "losing your life to a whore with disease"? (from "I've Been Tired")

JM: Oh yeah, that's AIDS.

BF: That's all. I think about sex a lot.

ML: As any young man would.

BF: Yes. My semen level is most likely about up to my eyes. I've been cock-teased, abandoned, and left ...

JM: Oh god.

BF: It's true. It's all true. Over and over again.

JM: How sad.

BF: You said it, babe.

ML: Do you guys ever rap?

JM: We have a rap band. What is it?

BF: It's called The Predictors. We'd like to do rap. We talk about it. When we're all together, I go, "We are the Pre—"

JM: "—dic—"

BF: And Joey goes "—tors" and David goes "uh." But that's as far as we've gotten.

together?

HD: He was in a band called the Umbrella, which put one record out in Britain. They split up about six months before I met him. He's done a bit of work with Peter Shelley — it was through Peter that we met, around the time that I'd started to write some songs again.

CF: I hope you don't find this question silly, but do you and Peter have any plans to perform together again?

HD: No. I mean, we're still buddies....It's not really the kind of thing I talk about with people.

CF: Those of us who are half-hoping for a Buzzcocks reunion shouldn't count on it, then?

HD: It's very unlikely. A couple of years ago, there was the so-called "Festival of the Tenth Summer" in Manchester, in England, which was supposed to celebrate/commemorate ten years from the beginning of punk. Steve Diggle, Peter, and myself were all playing there in separate capacities. We weren't going to perform together; I mean, it would have been nostalgia, really, and there's not a lot of point to that.

and did "The Bridge is Over" and B-Boy Records was out again. After "South Bronx" and "The Bridge is Over" died down, we made a bargain with Shan: "You don't come out with anything else and we won't come out with anything else."

Then we took a trip to California.

We spent every dime we had, we even took some of Scott's drug-dealing buddies to back us up because these are the only people who have money. We went to every major label everywhere. We narrowed the deal down to Warner Brothers, Capitol and Virgin, and Jive we had on hold. Barry Weiss [of Jive Records] was so confident. He said, "After you go to everyone else, come back to us and we will match any deal you can possibly come up with." We were going to sign with Warner.

What happened was — and the media got screwed up — we didn't lose the deal because of Scott's death. We lost the deal because of Jorge Hinajosa, who manages Ice T. He called from California and says, very calmly, "If I don't get management of the group, there's no way you can get the Warner Brothers deal." So I said, very calmly, "If you ever come to New York, I'll break your neck." And we left it at that. What had happened was, Scott passed away, boom. "Big news, oh God, Scott's gone" The newspapers said "Just before Scott was ready to sign a lengthy deal with Warner Brothers, he was killed viciously in the Bronx." It didn't go nothing like that. When he passed away, everybody became disinterested because Scott was the name we were pushing. It was like a joke for us, "yeah, put Scott out there, he's a super ho ..."

Q: Was it because he was the DJ?

KRS: Exactly. The DJ never says anything. You know, I'm the one running my mouth constantly. It was always "Scott La Rock". So they figured Scott was the man and that was the end of the story. When he passed away, they felt as though me and D-Nice were just flunkies. The only person who knew what time it really was was Barry Weiss at Jive. He called me and said, "Are you ready to sign with Jive?" When we met him he gave me a complete history of myself from "South Bronx" to "Criminal Minded". And coming from a white guy sitting behind a desk, it impressed me. I said I didn't want to become commercialized and he said, "There'll be no commercialization here. Do whatever you want, anything you want to say, just sign." We went to Jive for our artistic freedom. We're allowed to do or say anything we want.

Q: And now you're a producer?

KRS: Yeah. I'm also a freelance producer. I produced Just-Ice's album and I just produced three cuts on Steady B's next album. So that's basically that. That's the story in a nutshell.

James Addiction

NOTHING'S SHOCKING



The New Album
Produced by Dave Jerden and Perry Farrell



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LUXURIA

CONTINUED FROM PAGE 3

band out of them.

HD: I do find it easier and better to work with people who have not gotten millennia of work behind them, but it's not the same as Magazine. Luxuria is me and Noko. It's primarily us that recorded the album.

CF: Do you consider Luxuria a progression from Magazine? How do the two relate?

HD: I was in them both.

CF: Are you searching for a different sound?

HD: The sound of Luxuria comes from the two of us — in many ways, more from Noko, really....On the album, he plays bass, he plays all guitars, whereas apart from a little acoustic guitar, a little keyboards, I'm just voice; I am me, as always....It's the way it turns out....That's how we want it to sound.

CF: How did you and Noko come

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